

GREAT HYMNS FROM WESTMINSTER ABBEY

Rejoice, the Lord is king!

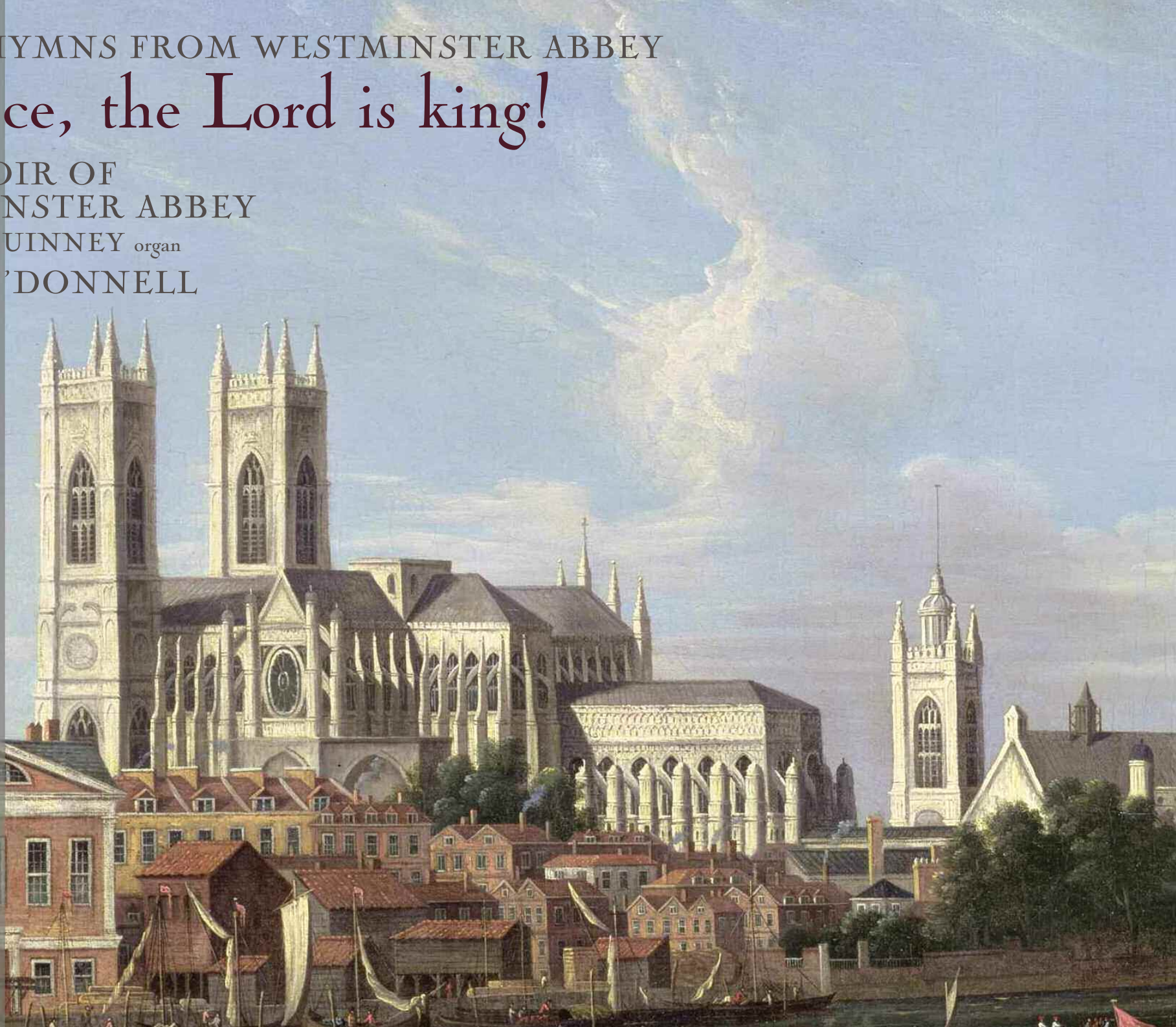
THE CHOIR OF
WESTMINSTER ABBEY

ROBERT QUINNEY organ

JAMES O'DONNELL




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Great Hymns from Westminster Abbey



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THE CHOIR OF WESTMINSTER ABBEY

ROBERT QUINNEY organ

JAMES O'DONNELL conductor



GREAT HYMNS FROM WESTMINSTER ABBEY

Rejoice, the Lord is king!

THE CHOIR OF WESTMINSTER ABBEY

Choristers

Gabriel Brown, George Cooper, Frederick Frostwick, Samuel Grindlay, Seung-Youn Han
Alexander Hill, John Hindley, Alexander Kyle, Siu Oh Lam, Omar Lingemann, Andrew Liu,
Daniel Loane, Benjamin MacLean, Hugo Millard, Jordan Mwangola, Thomas Nettle, Antony Perillo
Bede Porter, Harry Shaw, Dominic Stokes, Cottrell van Wingerden

Lay Vicars

alto Simon Gay, Michael Lees, David Martin, Benjamin Turner
tenor William Balkwill, Jim Clements, Mark Dobell, Leigh Nixon, Julian Stocker, Simon Wall
bass James Birchall, Francis Brett, Jonathan Brown, Julian Empett, Lawrence Wallington, Stuart Young

ROBERT QUINNEY *organ*

JAMES O'DONNELL *conductor*

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1 All people that on earth do dwell

Tune: OLD HUNDREDTH arranged by RALPH VAUGHAN WILLIAMS (1872–1958)

verse 4 incorporating a fauxbourdon by JOHN DOWLAND (1563–1626)

Words: WILLIAM KETHE (d1594)

Since the coronation of Queen Elizabeth II on 2 June 1953, the stirring grandeur of Ralph Vaughan Williams' setting of the *Old Hundredth* has been a familiar component of many large-scale State and National occasions. This metrical version of Psalm 100 was composed by the puritan William Kethe, a stunningly brilliant evangelical polemicist and satirist who went into self-imposed exile in the reign of Mary Tudor. Initially based in Frankfurt am Main, his extreme Calvinism led him to be received into John Knox's congregation in Geneva on 5 November 1556.

Kethe's literary talents came to the fore in the twenty-five metrical Psalm settings he contributed to the 1561 *Forme and Prayers and Ministration of the Sacraments approved by J Calvyn*. This version of Psalm 100 is the most famous, and was set to a pre-existing tune by Louis Bourgeois. Vaughan Williams' arrangement of the *Old Hundredth* was sung in Westminster Abbey at the composer's own funeral, with the Abbey Choir, and the London Philharmonic Orchestra conducted by Sir Adrian Boult. His ashes lie buried in Musicians' Aisle with his wife Ursula.

All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with fear, his praise forth tell,
Come ye before him, and rejoice.

The Lord, ye know, is God indeed,
Without our aid he did us make;
We are his folk, he doth us feed,
And for his sheep he doth us take.

O enter then his gates with praise,
Approach with joy his courts unto;
Praise, laud, and bless his name always,
For it is seemly so to do.

For why? the Lord our God is good:
His mercy is forever sure;
His truth at all times firmly stood,
And shall from age to age endure.

To Father, Son, and Holy Ghost,
The God whom heaven and earth adore,
From men and from the Angel-host
Be praise and glory evermore. Amen.



2 Praise, my soul, the king of heaven!

Tune: PRAISE, MY SOUL by SIR JOHN GOSS (1800–1880), *descant* by ALAN GRAY (1855–1935)

Words: HENRY FRANCIS LYTE (1793–1847) after PSALM 103

Praise, my soul gained international fame when it was broadcast by the BBC to 200 million people across the globe at the wedding of HM The Queen and HRH The Duke of Edinburgh in Westminster Abbey on 20 November 1947. What most of the listeners would not have known is that the writer of the hymn, Henry Francis Lyte had been memorialized in the Abbey just four days earlier. Born in Roxburghshire and educated as a University Scholar at Trinity College, Dublin, Lyte quickly gained a reputation as an educationalist and a writer of religious verse. Sometime

after 1817 he had an intense spiritual experience at the deathbed of a neighbouring priest, which altered his whole outlook on life and deepened his faith. He published *Poems (Chiefly Religious)* in 1833, and in 1834 *Spirit of the Psalms* which contained *Praise, my soul*. John Goss, who composed the tune, is chiefly remembered as a composition pupil of Thomas Attwood and a great organist of St Paul's Cathedral, where he too is memorialized. However, he came to London as a young boy, in the care of his uncle, who was an alto Lay Vicar at Westminster Abbey.

Praise, my soul, the king of heaven!
To his feet thy tribute bring;
Ransomed, healed, restored, forgiven,
Who like me his praise should sing?
Praise him! Praise him!
Praise the everlasting king!

Praise him for his grace and favour
To our fathers in distress;
Praise him still the same for ever,
Slow to chide and swift to bless.
Praise him! Praise him!
Glorious in his faithfulness!

Father-like he tends and spares us;
Well our feeble frame he knows;
In his hands he gently bears us,
Rescues us from all our foes.
Praise him! Praise him!
Widely as his mercy flows!

Angels, help us to adore him;
Ye behold him face to face;
Sun and moon bow down before him,
Dwellers all in time and space:
Praise him! Praise him!
Praise with us the God of grace!



3 The Lord's my shepherd

Tune: CRIMOND by JESSIE SEYMOUR IRVINE (1836–1887),
arranged by DAVID GRANT (1833–1893), *descant by* DR WILLIAM BAIRD ROSS (1871–1950)
Words: PSALM 23 from THE SCOTTISH PSALTER, 1650

This famous metrical version of Psalm 23 first appeared in *The Scottish Psalter* of 1650, every word of which was weighed by a group of Protestant divines for its faithfulness to the Hebrew text. The tune *Crimond*—initially set to another set of words—owes its provenance to *The Northern Psalter* of 1872, where it is attributed to one David Grant who became a teacher in various Scottish schools before being appointed French Master at Oundle. His advanced views on education were shared and

encouraged by the Liberal and Whig Prime Minister Earl Russell. However, it is likely that the melody was actually written by Jessie Seymour Irvine, the daughter of the parish minister at Crimond-the-Town, in north-east Aberdeenshire. This much-loved hymn, with its pastoral text and wistful melody, has been frequently sung at weddings and funerals for well over a century. It was sung in this arrangement at the marriage of HM The Queen.

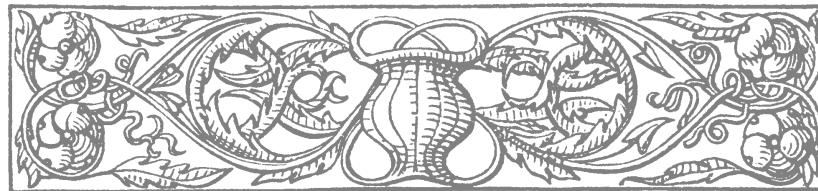
The Lord's my shepherd, I'll not want.
He makes me down to lie
In pastures green: he leadeth me
The quiet waters by.

My soul he doth restore again:
And me to walk doth make
Within the paths of righteousness,
E'en for his own name's sake.

Yea, though I walk through death's dark vale,
Yet will I fear no ill:
For thou art with me: and thy rod
And staff me comfort still.

My table thou hast furnished
In presence of my foes;
My head thou dost with oil anoint,
And my cup overflows.

Goodness and mercy all my life
Shall surely follow me:
And in God's house for evermore
My dwelling-place shall be.



4 Love divine, all loves excelling

Tune: BLAENWERN by WILLIAM PENFRO ROWLANDS (1860–1937), *descant* by JAMES O'DONNELL (b1961)

Words: CHARLES WESLEY (1707–1788)

Charles Wesley was one of the greatest hymnodists in the English language. With his profoundly theological imagination and solid devotional sense, he deserves to be remembered alongside such distinguished hymn writers as Venantius Fortunatus and St Ephraim the Syrian. He entered Westminster School in 1716, was a High Church tory, and reports suggest a young man 'ebullient with an over-lively nature'. As an undergraduate at Christ Church, Oxford, he told his brother John: 'My head will by no means keep pace with my heart!' He was emotionally complex, subject to huge changes in mood and outlook, and we see something of this ecstatic spirit in *Love divine*. In May 1738, three years after his ordination, Wesley experienced an overwhelming sense of justification through grace by faith, and discovered what he described as a deep and intense peace. Of his 9,000 poems, nearly two-thirds are hymns. In old age Charles would compose

hymns on horseback, and rush into his house shouting: 'Pen and ink, pen and ink!' This urgency chimes with someone who believed that Christian perfection was unattainable before death; 'Changed from glory into glory' only once we take our place in heaven, we may then cast our crowns before the God whose peace he had discovered.

Sung to a variety of tunes, perhaps its best-loved partner is *Blaenwern*, composed by the Welsh school master William Penfro Rowlands. The tune first appeared in Henry H Jones' collection *Cân a Moliant* of 1915. Frequently heard at weddings throughout the English-speaking world, it was heard by the largest television audience in history, nearly two billion people, at the wedding of Their Royal Highnesses The Duke and Duchess of Cambridge in Westminster Abbey on 29 April 2011, for which James O'Donnell's arrangement was specially made.

Love divine, all loves excelling,
Joy of heaven to earth come down,
Fix in us thy humble dwelling,
All thy faithful mercies crown.
Jesu, thou art all compassion
Pure, unbounded love thou art;
Visit us with thy salvation,
Enter every trembling heart.

Come, almighty to deliver,
Let us all thy life receive;
Suddenly return, and never,
Never more thy temples leave.
Thee we would be always blessing,
Serve thee as thy hosts above,
Pray, and praise thee, without ceasing,
Glory in thy perfect love.

Finish then thy new creation,
Pure and spotless let us be;
Let us see thy great salvation,
Perfectly restored in thee:
Changed from glory into glory,
Till in heaven we take our place,
Till we cast our crowns before thee,
Lost in wonder, love, and praise!

5 Guide me, O thou great redeemer

Tune: CWM RHONDDA by JOHN HUGHES (1873–1932), *verse 3 arranged by* JAMES O'DONNELL (b1961)

Words: WILLIAM WILLIAMS (1717–1791), *translated by* PETER WILLIAMS (1727–1796)

The Carmarthenshire Methodist William Williams had a particular gift for adapting scriptural imagery and defining theological concepts in pious verse that appealed to the experience of those he knew intimately through pastoral care and preaching. Known for his enormous preaching tours throughout South and North Wales, Williams had been educated at the dissenting academy of Llwyn-Llwyd near Hay-on-Wye, and soon after his ordination as a deacon in 1740, helped Daniel Rowland to develop the private societies which led to the establishment in 1742 of a Methodist Association in Wales. Following the example of Wesley, Williams captured in much of his hymnody something of his own zeal for salvation and the love for Christ characteristic of the Pietist Revival. He first published *Aleluia*, a small collection of hymns, in 1744, and this was followed by further collections in the 1750s. His vast output, widely hailed as a literary expression of Welsh

Methodism, reached nearly 1,000 hymns by the time of his death. His *Arglwydd, arwain trwy'r anialwch* was translated into English as *Guide me, O thou great redeemer* in 1771 by his contemporary Peter Williams. The tune *Cwm Rhondda* was written much later by the Merthyr Tydfil composer and miner John Hughes (1873–1932) for the installation of a new organ at the Baptist chapel, Capel Rhondda, in Pontypridd in 1907, when Hughes himself was at the organ.

One of the best-loved hymns, in English and Welsh, it was sung at the funeral of HM Queen Elizabeth The Queen Mother on 9 April 2002, and at that of Diana, Princess of Wales, on 6 September 1997. The verse 3 arrangement for double choir was specially made for the wedding of Their Royal Highnesses The Duke and Duchess of Cambridge on 29 April 2011.

Guide me, O thou great redeemer,
Pilgrim through this barren land;
I am weak, but thou art mighty,
Hold me with thy powerful hand:
Bread of heaven,
Feed me till I want no more.

Open now the crystal fountain
Whence the healing stream doth flow;
Let the fire and cloudy pillar
Lead me all my journey through:
Strong deliverer,
Be thou still my strength and shield.

When I tread the verge of Jordan
Bid my anxious fears subside;
Death of death, and hell's destruction,
Land me safe on Canaan's side:
Songs of praises
I will ever give to thee.

6 Rejoice, the Lord is king!

Tune: GOPSAL by GEORGE FRIDERIC HANDEL (1685–1759), verses 2 & 4 arranged by ROBERT QUINNEY (b1976)

Words: CHARLES WESLEY (1707–1788)

George Frideric Handel (1685–1759) was buried in the South Transept of Westminster Abbey, at his own request, just a few days after his death in 1759. Handel had made provision for this in his will, directing his executors not to expend more than £600! His contribution to church music was largely limited to Anthems, and of course religious oratorios. However, the melody and figured bass of *Rejoice, the Lord is king!* were composed by Handel, specifically for this hymn. Using one of the earliest of Charles Wesley's vast output, a text inspired by St Paul's admonition to the Philippians to 'Rejoice in the Lord alway' (Philippians 4: 4), Handel's music conforms to *Affektenlehre*: the inten-

tion behind much late seventeenth- and early eighteenth-century writing that the principal role of music was to arouse the passions or affections. The well-marshalled style of this tune has an assertive, regal rhythm which lent itself to Wesley's confident, commanding text. In subsequent decades, rhythm became very important for Methodist hymnody, and it is hard to imagine that this was not seen as some kind of prototype.

The blame for the displacement of certain syllables in this hymn should not primarily be attributed to Handel (unlike in some parts of *Messiah*), but ought rather be laid at Wesley's door.

Rejoice, the Lord is king!
Your Lord and king adore.
Mortals, give thanks and sing,
And triumph evermore.
Lift up your heart, lift up your voice:
'Rejoice!', again I say: 'rejoice'.

Jesus the saviour reigns
The God of truth and love.
When he had purged our stains,
He took his seat above.
Lift up your heart, lift up your voice:
'Rejoice!', again I say: 'rejoice'.

His kingdom cannot fail,
He rules o'er earth and heaven;
The keys of death and hell
Are to our Jesus given.
Lift up your heart, lift up your voice:
'Rejoice!', again I say: 'rejoice'.

He sits at God's right hand
Till all his foes submit,
And bow to his command,
And fall beneath his feet.
Lift up your heart, lift up your voice:
'Rejoice!', again I say: 'rejoice'.



7 Christ is made the sure foundation

Tune: WESTMINSTER ABBEY by HENRY PURCELL (1659–1695), *descant* by CHRISTOPHER ROBINSON (b1936)

Words: ANONYMOUS (c7th-century Latin), *translated* by JOHN MASON NEALE (1818–1866)

Henry Purcell wrote the anthem *O God, thou art my God* (Z35) between 1680 and 1682 whilst he was Organist of Westminster Abbey. Its closing ‘Alleluia’ section was adapted as a hymn tune by Canon Ernest Hawkins in 1842, and included in Belville’s collection *The Psalmist* the following year. Henry Purcell is buried in the North Quire aisle very near to the spot where the organ was situated in the seventeenth century.

The anonymous seventh-century text *Angularis fundamentum* found a champion in the scholarly priest John Mason Neale, a central figure of the early Oxford Movement. Acknowledged as the best in his year at Trinity College, Cambridge, Neale began to reflect on the important role of architecture in illustrating theological and liturgical principles—the fruits of which conviction are seen in the descriptive and comprehensive translation

Christ is made the sure foundation,
And the precious corner-stone,
Who, the two walls underlying,
Bound in each, binds both in one,
Holy Sion’s help for ever,
And her confidence alone.

All that dedicated city,
Dearly loved by God on high,
In exultant jubilation
Pours perpetual melody,
God the One, in Threefold glory,
Singing everlastingly.

of this hymn. An avid writer of Church history, apologetics, and catechetics, perhaps his greatest contributions to the liturgical life of the Church were his translations of the sixth-century theological poet Venantius Fortunatus. Neale disliked the tendency in his contemporary Methodist hymnodists towards sentimentality and sensuality in much new hymnody, preferring hymns which educated people faithfully in doctrine and dogma. A committed antiquarian, his 1851 collection *Medieval Hymns and Sequences* included translations in their original metre, so that they could be sung to their old tunes.

This hymn was sung at Princess Margaret’s wedding to Antony Armstrong-Jones in Westminster Abbey in 1960, and at the ecumenical Evening Prayer celebrated with Pope Benedict XVI in September 2010.

To this temple, where we call thee,
Come, O Lord of Hosts, today;
With thy wonted loving-kindness
Hear thy people as they pray;
And thy fullest benediction
Shed within its walls for aye.

Laud and honour to the Father,
Laud and honour to the Son,
Laud and honour to the Spirit,
Ever Three, and ever One,
One in love, and One in splendour,
While unending ages run. Amen.



8 Love of the Father

Tune: SONG 22 by ORLANDO GIBBONS (1583–1625), *verses 3 & 4 arranged by* ROBERT QUINNEY (b1976)

Words: ANONYMOUS (12th-century Latin), *translated by* ROBERT BRIDGES (1844–1930)

This twelfth-century Latin hymn was paraphrased by the poet Robert Bridges, who whilst at Eton counted both the composer Hubert Parry and the Anglo-Papalist priest V S Stuckey Stratton Coles as friends. Later, at Corpus Christi College, Oxford, he met Gerard Manley Hopkins, and belonged to the Anglo-Catholic Brotherhood of the Holy Trinity. Despite tragedy in his personal life and the Darwinian doubts which marred the certainty of his early faith, his poetic gifts continued to intensify, producing eight plays, lyric poems and much translation. In 1899 he produced *The Small Hymn Book: the Word-Book of the Yattendon Hymnal*, which aimed to reform English hymnody and set Elizabethan tunes for translations of older Latin texts. In the *Journal of Theological Studies* of 1899, Bridges commented on the contemporary state of Victorian hymnody: 'There is something very strange and surprising in ... [the] contrast between the primitive Church with its few simple melodies that ravished the educated hearer, and our own full-blown institution with its hymn-book of some 600 tunes, which when it is opened fills the sensitive worshipper with dismay, so that there are persons who would rather not go inside a church than subject themselves to the trial.' This book—which included *Love of the Father*—aimed to remedy this. He

was appointed Poet Laureate in 1913, and made a Companion of the Order of Merit in 1929.

Orlando Gibbons (1583–1625) was Organist of Westminster Abbey from 1623. At the funeral of James I in March 1625, he was also listed as senior Organist of the Chapel Royal in the Lord Chamberlain's cheque book. One account of the visit of the French Ambassador to the Abbey on 15 December 1624 for the betrothal of Henrietta Maria to Charles I recounts that 'at their entrance, the organ was touched by the best finger of that age, Mr Orlando Gibbons'. Gibbons contributed to two collections of hymnody: William Leighton's *The teares or Lamentations of a Sorrowful Soul* (1614) and George Wither's *The Hymns and Songs of the Church* (1623), where fifteen of his 'songs' were bound in with a collection of metrical Psalms. Wither's book has been described as the first congregational hymn book of the Church of England, and the epistle dedicatory claims that he has 'laboured to sute them to the nature of the subject and the common peoples capacities, without regard of catching the vaine blasts of Opinion. The same also hath been the ayme of Master Orlando Gibbons ... in fitting them with tunes.' In *Hymns and Songs* Song 22 was originally set to the hymn text 'O Lord of hosts and God of Israel.'

Love of the Father, love of God the Son,
From whom all came, in whom was all begun;
Who formest heavenly beauty out of strife,
Creation's whole desire and breath of life.

Spirit all-holy, thou supreme in might,
Thou dost give peace, thy presence maketh right;
Thou with thy favour all things dost enfold,
With thine all-kindness free from harm wilt hold.

Purest and highest, wisest and most just,
There is no truth save only in thy trust;
Thou dost the mind from earthly dreams recall,
And bring through Christ to him for whom are all.

Eternal glory, all men thee adore,
Who art and shalt be worshipped evermore:
Us whom thou madest, comfort with thy might,
And lead us to enjoy thy heavenly light.

9 Drop, drop, slow tears

Tune: SONG 46 by ORLANDO GIBBONS (1583–1625)

Words: PHINEAS FLETCHER (1582–1650)

The poet Phineas Fletcher (1582–1650) was educated at Eton and King's College, Cambridge, before being ordained priest in 1611. Most of his poetry was written in Cambridge before 1615. His output includes political works, mourning and celebratory odes on the deaths and accessions of monarchs, and a work (in English and Latin—*The Locusts*) on the Gunpowder plot, which combines Protestant and patriotic history in epic form. Fletcher left Cambridge in March 1615 when his play *Sicelides: a Piscatory* was performed, but in the absence of James I: he was heartbroken that the King had not heard it, and felt that he had thus missed out on preferment. We perhaps see some of this emotional introspection in the

stark beauty of *Drop, drop, slow tears*. Entitled *A Litany*, it appears in the 1633 collection *Poetical Miscellanies*.

Gibbons' Song 46 was originally set to the text 'As on the night before this blessed morn' in Wither's *Hymns and Songs* of 1623. Some musicologists believe that it may actually bear some of Wither's own adaptations, as this replaces Gibbons' own Song 47. This hymn only has the first strain of Song 46, and the now-famous marriage of text and tune came much later. Martin Peerson's *Private Musicke* of 1620 makes clear that Gibbons' tunes and bass lines can be performed in a variety of ways, including with the virginals or lute.

Drop, drop, slow tears,
And bathe those beauteous feet,
Which brought from heav'n
The news and Prince of peace.

Cease not, wet eyes,
His mercies to entreat;
To cry for vengeance
Sin doth never cease.

In your deep floods
Drown all my faults and fears;
Nor let his eye
See sin, but through my tears.





10 Thine be the glory

Tune: MACCABAEUS by GEORGE FRIDERIC HANDEL (1685–1759)
Words: EDMOND BUDRY (1854–1932), translated by RICHARD HOYLE (1875–1939)

The text of this much-loved Easter hymn was written by a Swiss Protestant pastor, Edmond Budry (1854–1932) and is one of around thirty French hymns translated into English by Richard Hoyle (1875–1939) in 1925 and published by the World Student Christian Federation. The tune, chosen by Budry, is an adaptation of Handel's chorus

'See, see the conquering hero comes' from the oratorio *Judas Maccabaeus*. In addition to its standard liturgical use, it was sung at the Service of Thanksgiving and Remembrance for Princess Margaret in Westminster Abbey on 19 April 2002.

Thine be the glory, risen, conquering Son,
Endless is the victory thou o'er death hast won;
Angels in bright raiment rolled the stone away,
Kept the folded grave-clothes where thy body lay.
Thine be the glory, risen, conquering Son,
Endless is the victory thou o'er death hast won.

Lo, Jesus meets us, risen from the tomb;
Lovingly he greets us, scatters fear and gloom;
Let the Church with gladness hymns of triumph sing,
For her Lord now liveth, death hath lost its sting:
Thine be the glory, risen, conquering Son,
Endless is the victory thou o'er death hast won.

No more we doubt thee, glorious Prince of Life;
Life is nought without thee: aid us in our strife,
Make us more than conquerors through thy deathless love;
Bring us safe through Jordan to thy home above:
Thine be the glory, risen, conquering Son,
Endless is the victory thou o'er death hast won.



[11] All my hope on God is founded

Tune and descant: MICHAEL by HERBERT HOWELLS (1892–1983)

Words: JOACHIM NEANDER (1650–1680), *translated by* ROBERT BRIDGES (1844–1930)

Herbert Howells studied with Herbert Brewer at Gloucester, and privately with Ivor Gurney and Ivor Novello before moving on to the Royal College of Music with Stanford, Parry and Wood. He married Dorothy Dawe in 1920, and had two children, Ursula (who became an actress) and Michael, who died of poliomyelitis in 1935. This tragedy is considered the single most powerful influence on the rest of the composer's life. The cantata *Hymnus Paradisi* was written in his memory between 1936–1938, and the hymn tune *Michael* was first published under this title in *The Clarendon Hymn Book* of 1936. Much of his other music

was also somehow connected to Michael, especially and most obviously the slow movement of his 1938 Concerto for string orchestra. Howells was cremated on 2 March 1983, and his ashes were buried in Westminster Abbey during a memorial service on Friday 3 June 1983. This hymn was sung immediately after the interment of his ashes in Musicians' Aisle.

Robert Bridges' wonderful poem is based on a text by the German Reformed hymnodist Joachim Neander who himself died tragically of tuberculosis at the age of thirty.

All my hope on God is founded;
He doth still my trust renew.
Me through change and chance he guideth,
Only good and only true.
God unknown,
He alone
Calls my heart to be his own.

Pride of man and earthly glory,
Sword and crown betray his trust;
What with care and toil he buildeth,
Tower and temple, fall to dust.
But God's power,
Hour by hour,
Is my temple and my tower.

God's great goodness aye endureth,
Deep his wisdom, passing thought:
Splendour, light and life attend him,
Beauty springeth out of naught.
Evermore
From his store
Newborn worlds rise and adore.

Daily doth the almighty giver
Bounteous gifts on us bestow;
His desire our soul delighteth,
Pleasure leads us where we go.
Love doth stand
At his hand;
Joy doth wait on his command.

Still from man to God eternal
Sacrifice of praise be done,
High above all praises praising
For the gift of Christ his Son.
Christ doth call
One and all:
Ye who follow shall not fall.

12 I bind unto myself today

Tune: ST PATRICK'S BREASTPLATE *arranged by* SIR CHARLES VILLIERS STANFORD (1852–1924)
Words: ANONYMOUS (8th-century Irish) *attributed to* SAINT PATRICK (372–466) *after* EPHESIANS 6: 11
translated by CECIL FRANCES ALEXANDER (1818–1895)

Mrs Cecil Frances Alexander wrote verses to accompany some of the early tracts of the Oxford Movement. The wife of Archbishop William Alexander of Armagh, she remained committed to the Tractarians throughout her life, and knew Pusey, Manning and Keble, who wrote the preface to her 1846 *Verses for Holy Seasons* which included *Once in royal David's city* and *There is a green hill far away*. Alexander translated this eighth-century Old Irish hymn (previously attributed to the fifth-century St Patrick) in 1889 at the invitation of H H Dickinson, the Dean of the Chapel Royal at Dublin Castle.

It is no exaggeration to say that Charles Villiers Stanford was at the other end of the Protestant spectrum from Mrs

Alexander, although he edited this tune from a collection of Irish melodies in George Petrie's *Collection of the Ancient Music of Ireland*. It is now inseparable from her text. Stanford's death was reported in *The Times* on 31 March 1924, and the funeral initially arranged for 2 April at St Mary's, Bryanston Square (his parish church). However, the situation changed quickly—he was cremated at Golders Green on 2 April, and his ashes brought to the Abbey for burial in the context of a full Funeral Service on 3 April 1924. The Abbey Choir was conducted by Stanford's pupil Sydney Nicholson, alongside the Orchestra of the Royal College of Music under Sir Adrian Boult.

I bind unto myself today,
The strong name of the Trinity,
By invocation of the same,
The Three in One, and One in Three.

I bind this day to me for ever,
By power of faith, Christ's Incarnation;
His baptism in the Jordan river;
His death on Cross for my salvation;
His bursting from the spiced tomb;
His riding up the heavenly way;
His coming at the day of doom;
I bind unto myself today.

I bind unto myself today,
The power of God to hold and lead,
His eye to watch, his might to stay,
His ear to hearken to my need.
The wisdom of my God to teach,
His hand to guide, his shield to ward;
The word of God to give me speech,
His heavenly host to be my guard.

Christ be with me, Christ within me,
Christ behind me, Christ before me,
Christ beside me, Christ to win me,
Christ to comfort and restore me.
Christ beneath me, Christ above me,
Christ in quiet, Christ in danger,
Christ in hearts of all that love me,
Christ in mouth of friend and stranger.

I bind unto myself the name,
The strong name of the Trinity;
By invocation of the same,
The Three in One, and One in Three.
Of whom all nature hath creation;
Eternal Father, Spirit, Word;
Praise to the Lord of my salvation,
Salvation is of Christ the Lord. Amen.

13 Dear Lord and Father of mankind

Tune: REPTON by SIR HUBERT PARRY (1848–1918), *verse 3 arranged by* SIR DAVID VALENTINE WILLCOCKS (b1919), *descant by* JOHN SCOTT (b1956)

Words: JOHN GREENLEAF WHITTIER (1807–1892)

solo: JULIAN EMPETT

Hubert Parry's name has been synonymous with national and royal events since *I was glad* was first performed in Westminster Abbey at the coronation of Edward VII in 1902. However, his reputation for celebrating royal occasions began long before this—the 'Solemn Music' *Blest pair of sirens* (sung at the Royal Wedding in 2011) was commissioned by Stanford for the Bach Choir's celebration of Queen Victoria's Golden Jubilee in 1887. This hymn tune, adapted from the trio *Long since in Egypt's plenteous land* in his oratorio *Judith* (1887–1888), was given this text for the hymn book of Repton

School in 1924 by Dr George Gilbert Stocks, the school's Director of Music.

The beautiful words, by the American Quaker and anti-slave-trade campaigner John Greenleaf Whittier (1807–1892), come from the latter part of his poem *The Brewing of Soma*—a Quaker commentary on pagan worship. Quoting the 'still, small voice' of 1 Kings 19: 11–13, he encourages a more measured approach towards contact with the Divine, characteristic of the Quakers, rather than the presumed excesses of ancient paganism.

Dear Lord and Father of mankind

Forgive our foolish ways;

Re-clothe us in our rightful mind,

In purer lives thy service find,

In deeper reverence praise.

In simple trust like theirs who heard,

Beside the Syrian sea,

The gracious calling of the Lord,

Let us, like them, without a word

Rise up and follow thee.

O Sabbath rest by Galilee!

O calm of hills above,

Where Jesus knelt to share with thee

The silence of eternity,

Interpreted by love!

Drop thy still dews of quietness

Till all our strivings cease;

Take from our souls the strain and stress,

And let our ordered lives confess

The beauty of thy peace.

Breathe through the heats of our desire

Thy coolness and thy calm;

Let sense be dumb, let flesh retire;

Speak through the earthquake, wind, and fire,

O still, small voice of calm.





14 O praise ye the Lord!

Tune: LAUDATE DOMINUM *by* SIR HUBERT PARRY (1848–1918)
Words: HENRY WILLIAMS BAKER (1821–1877) *after* PSALMS 148 *and* 150

This rhapsodic metrical combination of Psalms 148 and 150 was sung at the Diamond Wedding celebrations of The Queen and the Duke of Edinburgh in 2007. The aristocratic priest Henry Williams Baker (1821–1877) was editor of *Hymns Ancient and Modern* between 1860 and 1877, himself contributing a total of thirty-three hymns. Baker was more an old-fashioned High Churchman than a Tractarian, although he was personally committed to clerical celibacy and caused an outcry when he wrote the Marian hymn *Shall we not love thee, Mother dear*.

O praise ye the Lord!
Praise him in the height;
Rejoice in his word,
Ye angels of light;
Ye heavens, adore him,
By whom ye were made,
And worship before him,
In brightness arrayed.

O praise ye the Lord!
Praise him upon earth,
In tuneful accord,
Ye sons of new birth;
Praise him who has brought you
His grace from above,
Praise him who has taught you
To sing of his love.

Although previously sung to tunes by William Croft and Henry Gauntlett, it is Parry's stupendous setting of Baker's text at the end of the anthem *Hear my words* which is now best known and most loved. *Hear my words* was written in 1894 for the Salisbury Diocesan Choral Association, and Parry's setting of Baker's hymn appears separately in the 1916 *Supplement to Hymns Ancient and Modern*.

O praise ye the Lord!
All things that give sound;
Each jubilant chord
Re-echo around;
Loud organs, his glory
Forth tell in deep tone,
And sweet harp, the story
Of what he has done.

O praise ye the Lord!
Thanksgiving and song
To him be outpoured
All ages along:
For love in creation,
For heaven restored,
For grace of salvation,
O praise ye the Lord! Amen.

15 O thou who camest from above

Tune: HEREFORD by SAMUEL SEBASTIAN WESLEY (1810–1876)

Words: CHARLES WESLEY (1707–1788)

Charles Wesley's beautiful, devotional text links the believer's heart to the altar of sacrifice in Leviticus 6: 13. Such pietism was characteristic both of Wesley's hymnody and of his preaching. His overriding theological theme is that the life of Christian discipleship, enlightened with the fire of Christ's love, will lead to consummation through sacrifice. First published in 1762, initially in two verses of eight stanzas, it was one of the most frequently sung hymns of early Methodism.

Samuel Sebastian Wesley (1810–1876) was Charles' grandson. In July 1832 he was appointed organist of Hereford Cathedral. Although it was here that he wrote

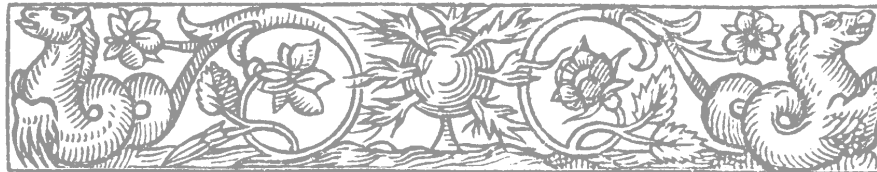
some of his greatest church music, he later regretted his appointment, writing: 'Painful and dangerous is the position of a young musician who, after acquiring great knowledge of his art in the Metropolis, joins a country Cathedral.' Wesley was committed to the reformation of standards of worship, and saw the liturgy as an art form, comprising verse, rite, music and architecture, and therefore regarded himself as a 'church artist'. In 1872, he published his vast collection of Psalm and hymn tunes *The European Psalmist* which he had worked on for two decades. *Hereford* is included in this collection.

O thou who camest from above
The pure celestial fire to impart,
Kindle a flame of sacred love
On the mean altar of my heart!

There let it for thy glory burn
With inextinguishable blaze,
And trembling to its source return,
In humble prayer and fervent praise.

Jesus, confirm my heart's desire
To work, and speak, and think for thee;
Still let me guard the holy fire,
And still stir up thy gift in me.

Ready for all thy perfect will,
My acts of faith and love repeat,
Till death thy endless mercies seal,
And make my sacrifice complete.



16 Let all mortal flesh keep silence

Tune: PICARDY (17th-century French carol), verse 4 arranged by SIDNEY CAMPBELL (1909–1974)

Words: GERARD MOULTRIE (1829–1885), translated from THE LITURGY OF ST JAMES

The Tractarian priest and poet Gerard Moultrie (1829–1885), was ordained in 1858, and contributed an appendix to John Mason Neale's *Essays on Liturgiology and Church History* of 1863. He was principally a liturgical historian and textual archaeologist. Moultrie's verse is almost entirely religious; he published a book of hymns for saints' days and seasons in 1867, and translated a variety of hymns from Greek, Latin and German. *Let all mortal flesh keep silence* is a translation of a Greek cherubic hymn from the

fourth-century Syriac Liturgy of St James, widely acknowledged to be the oldest Christian liturgy with roots possibly in the mid- to late first century.

The tune *Picardy* is a French folk melody and was first published in the 1848 *Chansons populaires des provinces de France*. Ralph Vaughan Williams also used an arrangement of it in the 1906 edition of *The English Hymnal*. The strong, rich modality is perhaps evocative of the perceived mysticism of the Christian East.

Let all mortal flesh keep silence
And with fear and trembling stand;
Ponder nothing earthly-minded,
For with blessing in his hand
Christ our God to earth descendeth,
Our full homage to demand.

King of kings, yet born of Mary,
As of old on earth he stood,
Lord of lords, in human vesture,
In the body and the blood:
He will give to all the faithful
His own self for heavenly food.

Rank on rank the host of heaven
Spreads its vanguard on the way,
As the Light of light descendeth
From the realms of endless day,
That the powers of hell may vanish
As the darkness clears away.

At his feet the six-winged seraph;
Cherubim with sleepless eye,
Veil their faces to the Presence,
As with ceaseless voice they cry,
Alleluia, Alleluia,
Alleluia, Lord most high!





17 O worship the king

Tune: HANOVER by WILLIAM CROFT (1678–1727), *verse 3 arranged by* ROBERT QUINNEY (b1976), *descant by* ALAN GRAY (1855–1935)

Words: SIR ROBERT GRANT (1779–1838) *after* PSALM 104

Sir Robert Grant was a politician, barrister, Director of the East India Company and Governor of Bombay, who took a significant interest in pursuing Jewish emancipation. The majority of his hymns were written between 1806 and 1815, when they were published in the *Christian Observer*. This imaginative, spiritual reflection on the beginning of Psalm 104 is perhaps his most famous hymn, and was first published in 1833.

O worship the king
All glorious above;
O gratefully sing
His power and his love;
Our shield and defender,
The Ancient of days,
Pavilioned in splendour,
And girded with praise.
O tell of his might,
O sing of his grace,
Whose robe is the light,
Whose canopy space;
His chariots of wrath
The deep thunder clouds form,
And dark is his path
On the wings of the storm.

Although the tune *Hanover* was first published anonymously in the *Supplement to the New Version of Psalms* by Dr Nicholas Brady and Nahum Tate (1708), it is widely believed to be by William Croft (1678–1727), who became Organist of Westminster Abbey a year after its publication. The descant is by Alan Gray (1855–1935) who was Director of Music at Trinity College, Cambridge, for over thirty years at the beginning of the twentieth century.

Frail children of dust,
And feeble as frail;
In thee do we trust,
Nor find thee to fail.
Thy mercies how tender,
How firm to the end;
Our maker, defender,
Redeemer and friend.
O measureless Might,
Ineffable Love,
While angels delight
To hymn thee above
Thy humbler creation,
Though feeble their lays,
With true adoration
Shall sing to thy praise.

18 I heard the voice of Jesus say

Tune: KINGSFOLD adapted from an English folksong by RALPH VAUGHAN WILLIAMS (1872–1958), verse 2 arranged by ROBERT QUINNEY (b1976)

Words: HORATIUS BONAR (1808–1889), after MATTHEW 11: 28

solo: JONATHAN BROWN

Horatius Bonar (1808–1889), began writing hymns as a missionary at Leith, north of Edinburgh. After the devastating Disruption of the Church of Scotland in 1843 he became a Free Church of Scotland minister. Bonar was an avid writer of evangelical tracts, and had a great ministry among children. He was known for being intensely pastoral in his outlook, and in 1862 published *God's Way of Peace: a Book for the Anxious* which was translated into three languages and sold over a quarter of a million copies in his lifetime. Ironically, he never heard his own hymns sung in his own church in Edinburgh, as his was one of the Free Church congregations to oppose the introduction of

hymns! *I heard the voice of Jesus say* (based on Matthew 11: 28) was written in 1846, during what must have been an intensely stressful and painful time for Bonar himself in the immediate years after the 1843 schism.

The tune *Kingsfold* is an old English folksong of uncertain origin and date. First published in *English Country Songs* (1893), an anthology compiled by Lucy E Broadwood and J A Fuller Maitland, Vaughan Williams arranged it for the *English Hymnal* of 1906, supposedly having heard it in the village of Kingsfold, near Horsham in West Sussex.

I heard the voice of Jesus say,
‘Come unto me and rest;
Lay down, thou weary one, lay down
Thy head upon my breast’:
I came to Jesus as I was,
Weary, and worn, and sad;
I found in him a resting-place,
And he has made me glad.

I heard the voice of Jesus say,
‘Behold, I freely give
The living water, thirsty one;
Stoop down, and drink, and live’:
I came to Jesus, and I drank
Of that life-giving stream;
My thirst was quenched, my soul revived,
And now I live in him.

I heard the voice of Jesus say,
‘I am this dark world's light;
Look unto me, thy morn shall rise,
And all thy day be bright’:
I looked to Jesus, and I found
In him my star, my sun;
And in that light of life I'll walk
Till travelling days are done.

19 Come down, O love divine

Tune: DOWN AMPNEY by RALPH VAUGHAN WILLIAMS (1872–1958)

Words: BIANCO DA SIENA (c1350–1399), *translated by* RICHARD FREDERICK LITLEDAL (1833–1890)

The Italian poet Bianco da Siena (c1350–1399) was a mystic who became a member of the relatively short-lived Jesuati—a lay order focused on penitence and works of mercy. He was a friend of the Dominican St Catherine of Siena, and a popular poet in the late Middle Ages. The Anglican priest Richard Littledale translated four of Bianco's Italian hymns. Littledale was a Tractarian, liturgical scholar and wide-ranging apologist for the Church of England. A friend of John Mason Neale and Christina Rossetti, he was a sought-after confessor. Among other

books, he compiled *The People's Hymnal* of 1867, which went into eight editions, and contained his translation of *Discendi amor Santo*.

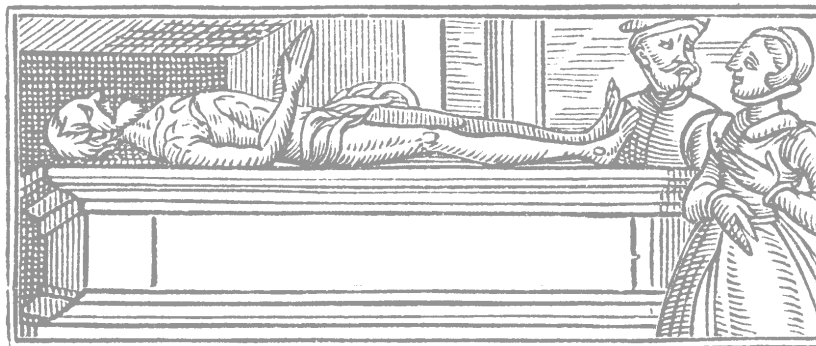
Ralph Vaughan Williams was born in the Old Vicarage at Down Ampney, Gloucestershire, where his father was vicar, in 1872. He wrote this tune in honour of his birthplace, and it was sung at his funeral in Westminster Abbey on 19 September 1958, as his ashes were carried to their final resting place in Musicians' Aisle.

Come down, O love divine,
Seek thou this soul of mine,
And visit it with thine own ardour glowing;
O Comforter, draw near,
Within my heart appear,
And kindle it, thy holy flame bestowing.

O let it freely burn,
Till earthly passions turn
To dust and ashes in its heat consuming;
And let thy glorious light
Shine ever on my sight,
And clothe me round the while my path illuming.

Let holy charity
Mine outward vesture be,
And lowliness become mine inner clothing;
True lowliness of heart,
Which takes the humbler part,
And o'er its own shortcomings weeps with loathing.

And so the yearning strong,
With which the soul will long,
Shall far outpass the power of human telling;
For none can guess its grace,
Till he become the place
Wherein the Holy Spirit makes his dwelling.



20 Praise to the Lord, the Almighty

Tune: LOBE DEN HERREN, verse 4 arranged by JAMES O'DONNELL (b1961)

Words: JOACHIM NEANDER (1650–1680) after PSALM 103, translated by CATHERINE WINKWORTH (1827–1878)

Joachim Neander's famous text *Lobe den Herren* (published in his *Alpha und Omega* of 1680) is a paraphrase of Psalm 103. The chorale melody is probably based on a German folk tune, and was used by J S Bach in the cantatas *Lobe den Herren*, BWV137, and *Herr Gott, Beherrscher aller Dinge*, BWV120a.

Catherine Winkworth (1827–1878) was a prolific translator of hymns, principally German chorales. Having spent a year in Dresden, she published *Lyra Germanica* in 1854, a collection of German hymns in her own translation. In 1863 her translation of *Lobe den Herren* was published in *The Chorale Book for England*, which Winkworth edited alongside the composers Otto

Goldschmidt and William Sterndale Bennett, who is buried in Musicians' Aisle, Westminster Abbey. *The Chorale Book* was highly influential in introducing a wide variety of German chorales to England, and Winkworth placed her translation alongside the published melody from Søren's *Praxis Pietatis Melica* of 1668. Although many of her translations are masterly, *Praise to the Lord* has been criticised by some as flattening out the more colourful German text, which summons instruments to assist in sounding the praises of God. The arrangement by James O'Donnell was specially made for the quadrennial service of installation of Knights of the Order of the Bath in Westminster Abbey.

Praise to the Lord, the Almighty, the King of creation;
O my soul, praise him, for he is thy health and salvation:
Come ye who hear,
Brothers and sisters draw near,
Praise him in glad adoration.

Praise to the Lord, who o'er all things so wondrously reigneth,
Shelters thee under his wings, yea, so gently sustaineth:
Hast thou not seen
All that is needful hath been
Granted in what he ordaineth?

Praise to the Lord, who doth prosper thy work and defend thee;
Surely his goodness and mercy here daily attend thee;
Ponder anew
All the Almighty can do,
He who with love doth befriend thee.

Praise to the Lord, O let all that is in me adore him!
All that hath life and breath come now with praises before him!
Let the Amen
Sound from his people again:
Gladly for aye we adore him.



21 Abide with me

Tune: EVENTIDE by WILLIAM HENRY MONK (1823–1889), verse 5 arranged by SIR DAVID VALENTINE WILLCOCKS (b1919)

Words: HENRY FRANCIS LYTE (1793–1847)

Henry Lyte wrote the text of *Abide with me* whilst he was dying of tuberculosis, complete with his own tune. Lyte received his last sacraments from Henry Manning (still at that time an Anglican) at Nice on 20 November 1847. The opening lines seem to hint at the words spoken to Jesus on the road to Emmaus in Luke 24: 29. One of the most popular funeral hymns of the last century and a half, it has been frequently immortalized in film and television, and was performed at the opening ceremony of the 2012 London Olympic Games.

Abide with me; fast falls the eventide;
The darkness deepens; Lord, with me abide!
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
O thou who changest not, abide with me.

The popular tune *Eventide* by W H Monk (1823–1889) was one of fifteen original tunes written for the first edition of *Hymns Ancient and Modern* of 1861. Perhaps surprisingly to our twenty-first century ears, Monk criticized sentimentality in Church music, and was a champion of the restoration of plainsong in the Anglican liturgy. He is buried in Highgate Cemetery, where a memorial was erected by public subscription.

I need thy presence every passing hour;
What but thy grace can foil the tempter's power?
Who like thyself my guide and stay can be?
Through cloud and sunshine, O abide with me.

I fear no foe with thee at hand to bless;
Ills have no weight, and tears no bitterness.
Where is death's sting? Where, grave, thy victory?
I triumph still, if thou abide with me.

Hold thou thy cross before my closing eyes;
Shine through the gloom, and point me to the skies:
Heaven's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me!



22 And did those feet in ancient time

Tune: JERUSALEM by SIR HUBERT PARRY (1848–1918), arranged by SIR GEORGE THALBEN-BALL (1896–1987)

Words: WILLIAM BLAKE (1757–1827)

Sir Jacob Epstein's bust of William Blake, which commands our attention staring out from Poets' Corner, is one of the few fine pieces of contemporary art in Westminster Abbey. Those who have a rose-tinted appreciation of Englishness may find this a disturbing representation of the poet and artist who wrote so beautifully of our 'green and pleasant land'. However, Blake penned the short poem in 1804 by way of introduction to his *Milton*, a poem—a mystical, metaphysical epic—which combines classical references with Dante-esque imagery, as John Milton returns to earth in order to unite great literary figures of history with Blake himself. *Jerusalem* refers to the legend that Jesus visited Glastonbury in the years before his public ministry in Galilee. Blake's romantic imagination contrasts the vision of the heavenly Jerusalem blossoming in England with the darkness of the Industrial Revolution's 'satanic mills'.

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark satanic mills?

Parry's masterful and rousing setting was not initially composed for a great national occasion, but rather for Francis Younghusband's patriotic *Fight for Right Society* in 1916. Although it was to be conducted by Walford Davies, Parry was reluctant about seeming to give credence to such ultra-patriotism, and later withdrew his support entirely. To Parry's delight, *Jerusalem* was adopted by Millicent Fawcett and the Women's Suffrage movement in 1917. The Parrys were keen supporters of the fledgling movement for universal suffrage. *Jerusalem* was sung at the 1918 Suffrage Demonstration Concert, and it remained the property of The National Union of Women's Suffrage Societies until 1928. It is hard to overstate the hymn's popularity in contemporary terms, and for many it has become akin to a second English National Anthem, not least through its perennial inclusion in the last night of the Proms programme. It was sung as the final hymn at the wedding of Their Royal Highnesses The Duke and Duchess of Cambridge.

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds unfold!
Bring me my chariot of fire!
I will not cease from mental fight;
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant land.

Notes by THE REVD DR JAMES HAWKEY © 2013
Minor Canon and Sacrist, Westminster Abbey



Recorded in Westminster Abbey on 4, 5 October 2012 & 17, 18 January 2013

Recording Engineer DAVID HINITT

Recording Producer ADRIAN PEACOCK

Executive Producers SIMON PERRY, NICK FLOWER

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